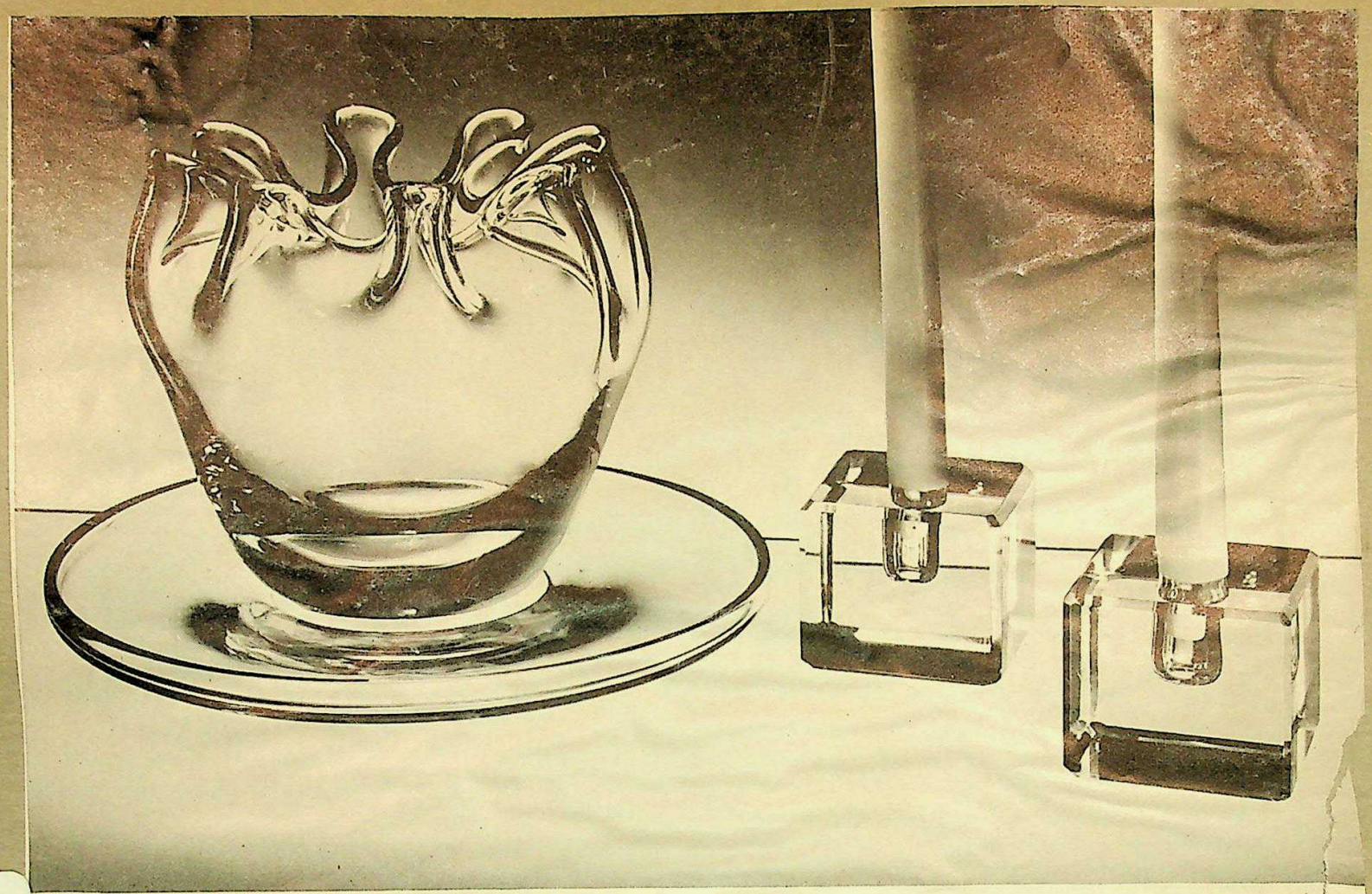
HOUSE + GARDEN 11-1943 P.32



• Glass challenges the craftsman! For by its very nature it may be folded soft as satin to catch a moonlight gleam within its rippling surface . . . or chiseled brilliantly to diamond lustre. And all its uses . . . and its beauties . . . are brought to ultimate perfection by Viking craftsmen—in heirlooms for your future . . . exciting to own, a delight to use! *New* Viking creations will be found soon in gift and department stores throughout America.

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Page "3"

D36
HOUSE + GARDEN 10-1946 P. 18
D36-2.H 92
D11/143

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House & Garden
10-1946
P. 18

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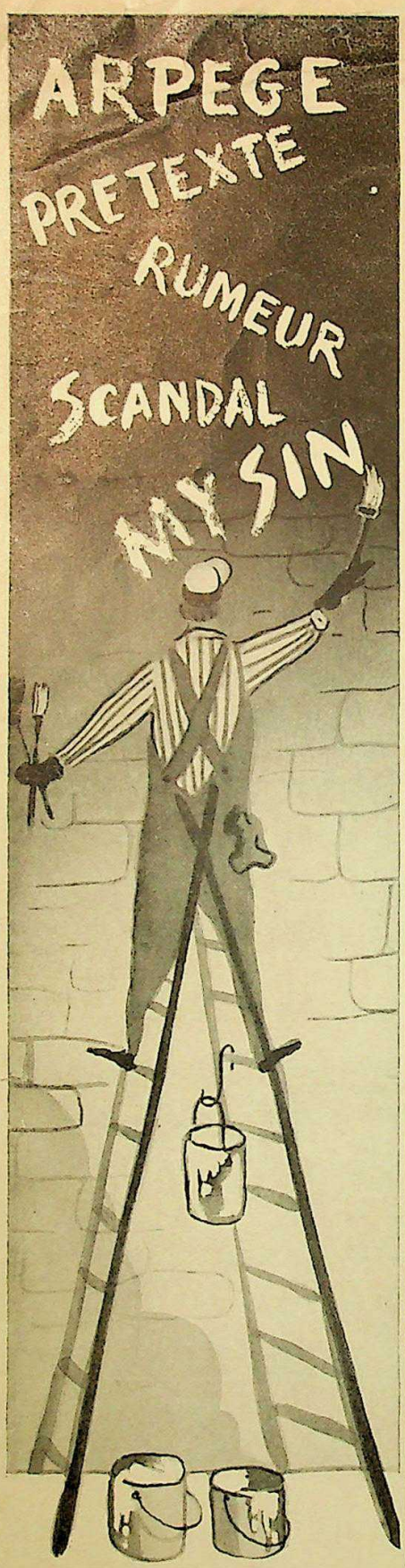

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GOINGS ON ABOUT TOWN

conscious; the Three Riffs' part singing; the début of Jo Hurt, a decorative and sorrowful songbird; and the Norman Paris Trio's music of tomorrow. Julius Monk is the proud parent of this assemblage. Closed Sundays. . . . SPIVY'S ROOF, 139 E. 57th St. (PL 3-9322): Spivy, intoning her peculiar lullabies in this easygoing treetop. Sam Hamilton at the piano. Closed Sundays. . . . VILLAGE VANGUARD, 178 Seventh Ave. S., at 11th St. (CH 2-9355): Oran Page, that quadruple-threat fullback (trumpet, French horn, song, and dance), dominates the proceedings here. Erma Ethridge is in charge of the sad-song department. Dancing. Closed Sundays.

MOSTLY FOR MUSIC

(No dancing, unless noted.)

EDDIE CONDON'S, 47 W. 3rd St. (GR 5-8639): Wild Bill Davison's trumpet, firing shots that can be heard around the world, aided and abetted by Gene Schroeder, Peanuts Hucko, Cutty Cutshall, Buzzy Drootin, and other cacophonists. Ralph Sutton plays spontaneous-combustion piano between sets. On Tuesdays, visiting firebrands compound the chaos. Closed Sundays. . . . NICK'S, Seventh Ave. S. at 10th St. (CH 2-6683): Bobby Hackett, playing an elegant cornet obbligato to the thunderous carryings-on here. Jam sessions on Sunday afternoons. Closed Mondays. . . . JIMMY RYAN'S, 53 W. 52nd St. (EL 5-9600): Art Hodes, Tony Parenti, Art Trappier, Dick Carey, and friends. Don Frye plays piano while they're out having a smoke. Jam sessions Monday nights. Dancing. . . . RIVIERA LOUNGE, Seventh Ave. at 4th St. (WA 9-9663): Willie the Lion Smith, the sage of Harlem, expounding and demonstrating his piano style after ten every night but Monday. Chippie Hill sings now and then, and Herb Ward and Frank Orchard help out. Guest night is Thursday. . . . BOP CITY, 1619 Broadway, at 49th St. (JU 6-3170): A vast array of bombast, including Herbie Fields' band, Wynonie Harris's blues, and the Five Flames. On Friday, Nov. 11, a new show, headed by Billy Eckstine, moves in. Closed Mondays. . . . THREE DEUCES, 72 W. 52nd St. (EL 5-9861): Mainly Yardbird Parker's band, knocking out its customary rooty-toot. . . . CENTRAL PLAZA, 111 Second Ave., at 6th St. (AL 4-9800): Those Friday-night frolics, paced this week (Nov. 4) by James P. Johnson, Baby Dodds, Jimmy Archey, and Una Mae Carlisle. Dancing, too. . . . MC ALPIN, Broadway at 34th St. (PE 6-5700): In the Marine Grill, Wednesdays through Saturdays, Max Kaminsky and a small but talented group of bandsmen, blowing their little tops.

MOSTLY FOR DANCING

STATLER, Seventh Ave. at 33rd St. (PE 6-5000): In the Café Rouge, Vaughn Monroe's orchestra. Closed Sundays. . . . ROOSEVELT, Madison Ave. at 45th St. (MU 6-9200): In the Grill, Guy Lombardo's orchestra. Closed Sundays.

ART

(Unless otherwise noted, galleries open around 10 and close between 5 and 6 Mondays through Saturdays.)

GALLERIES

WILL BARNET—Pictures of children, done with a quite engaging mixture of abstract stylization and brilliant color. (Bertha Schaefer, 32 E. 57th St.; through Nov. 5.)

MAX BECKMANN—Heavy-handed and occasionally confused, but powerful paintings, drawings, and other works, mostly recent. (Buchholz, 32 E. 57th St.; through Nov. 5.)

BIRDS AND BEASTS—A lively show of sometimes wildly fantastic nature studies by Picasso, Arp, Baziotes, Miró, and others. (Kootz, 600 Madison Ave., at 57th St.; through Nov. 12.)

SANDU DARIE—Small paintings, rather frail in conception but delicate in execution, by a young Cuban artist new to this country. (Carlebach, 937 Third Ave., at 56th St.; through Nov. 5.)

GLADYS ROCKMORE DAVIS—Figure studies and paintings of children, in a more simplified style than this artist usually employs. (Midtown, 605 Madison Ave., at 58th St.; through Nov. 19.)

HENRY EDMISTON—Water colors of [illegible] scenes. (Milch, 55 E. 57th St.; through N[illegible] 12.)

SEYMOUR FOGEL—New abstract oils, in artist's first exhibition here in three years. (Levitt, 16 W. 57th St.; through Nov. 12.)

ALBERT GLEIZES—A retrospective (1910 to 1935) of the work of a very influential, and still interesting, early Cubist painter. (Passedoit, 121 E. 57th St.; through Nov. 5.)

CLEVE GRAY—Views of Italy and France that make more than a bow to Feining[illegible] show generally good taste. (Jacqu[illegible] mann, 5 E. 57th St.; through Nov.

GROUP SHOWS—At the SALPETER, 36 W. 5[illegible] Water colors by Maurice Sievan, Redein, and others of this gallery's [illegible] Weekdays, noon to 6; through Nov. MAYNARD WALKER, 117 E. 57th St.: Vario pieces, including several lithographs by To louse-Lautrec, an oil by John Kane, and water color by George Grosz; through Nov.

LOREN MACIVER—New paintings, demonstratin some fresh and in most cases strikingly successful tendencies in her work. (Matisse, 4 E. 57th St.; through Nov. 5.)

MODERN FRENCH—At the HUGO, 26 E. 55th St.: Some very recent oils by Braque, quite realistic in style, along with some others, [illegible] recent, by Matisse and Picasso; through Nov 12. . . . ROSENBERG, 16 E. 57th St.: Braque Matisse, and Picasso again, in a handsomely selected group that ranges in dates from the mid-nineteen-twenties to a few years ago; through Nov. 12.

PIET MONDRIAN—An unusually carefully selected exhibition of paintings, most of them early examples and many of them never shown in this country before. (Sidney Janis, 15 E. 57 h St.; through Nov. 12.)

ANTON REFREGIER—Impressions of San Francisco, painted with great freshness and authority. (A.C.A., 63 E. 57th St.; through Nov. 6.)

GEORGES SCHREIBER—Oils and water colors, most of them on new non-circus subjects. (Associated American Artists, 711 Fifth Ave., at 55th St.; through Nov. 6.)

BEN SHAHN—New paintings, in his first one-man exhibition since the big retrospective at the Modern Museum two years ago. (Downtown, 32 E. 51st St.; through Nov. 12.)

WILLIAM T. SNAITH—Semi-abstract paintings, with a rough, pebbly-looking surface that sometimes interferes with the sharpness of the design. (Contemporary Arts, 106 E. 57th St. Weekdays, 10 to 5:30; Monday evenings, 8:30 to 11; and Sundays, 2:30 to 5:30; through Nov. 4.)

JACK TWORKOV—Abstract-Expressionist oils, loosely held together by occasional references to Cézanne. (Egan, 63 E. 57th St.; through Nov. 12.)

VACLAV VYTLACIL—Chiefly paintings done this summer on Martha's Vineyard, in this artist's first exhibition in two years. (Feigl, 601 Madison Ave., at 57th St.; through Nov. 12.)

SOME OF THIS WEEK'S OPENINGS—At the CARRÉ, 712 Fifth Ave., at 56th St.: Raoul Dufy; through Nov. 26. . . . DURLACHER, 11 E. 57th St.: Thirteenth annual exhibition of Old Master drawings; through Nov. 26. . . . GRAND CENTRAL, 15 Vanderbilt Ave., at 43rd St.: Jacques Maroger; through Nov. 12. . . . KRAUSHAAR, 32 E. 57th St.: William Kienbusch; through Nov. 19. . . . MACBETH, 11 E. 57th St.: Henry Gasser; through Nov. 19. . . . PERLS, 32 E. 58th St.: Georges Rouault; through Nov. 26. . . . WHITNEY MUSEUM, 10 W. 8th St.: Alfred H. Maurer. Daily, except Mondays, 1 to 5; through Dec. 11.

MUSEUMS

JEWISH MUSEUM, Fifth Ave. at 92nd St.—Seventy paintings and drawings by Abraham Walkowitz. (Mondays, Tuesdays, and Thursdays, 1 to 5; Sundays and Wednesdays, 11 to 6; through Nov. 14.)

METROPOLITAN MUSEUM, Fifth Ave. at 82nd St.—A comprehensive and revealing exhibition of Vincent van Gogh's drawings, paintings, and water colors, ranging from his early studies, which show the influence of Millet, to the swirling landscapes of his last, irrational years. (Weekdays, except Tuesday, Nov. 8, and Friday, Nov. 11, from 10 to 5; Wednesday and Saturday evenings until 9; Sunday

D-36
YORKER 9-24-49 P. 7
D36-2.H 92
D11/193

SMALL VASE WITH SCROLL HANDLES

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36
NEW YORKER 5-20-50 P. 93
D36-2.H 92
D11/143

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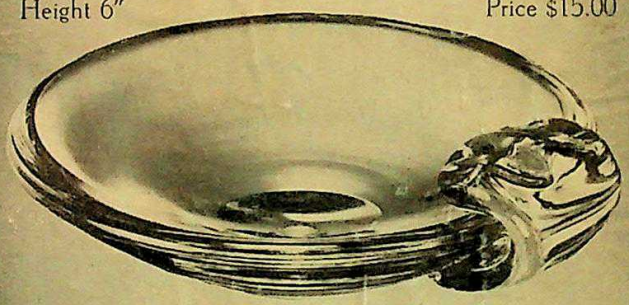
VASE WITH SCROLL HANDLES
gracefully flared for cut flowers
Height 6" Price $15.00



HEAVY CRYSTAL ASH TRAY
in a new medium size, with low lines
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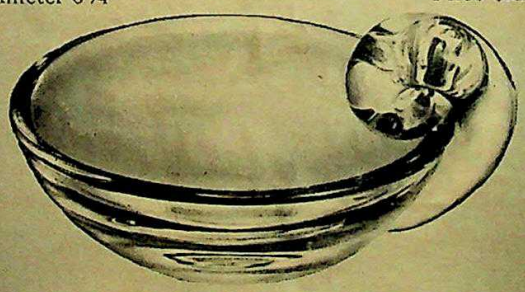

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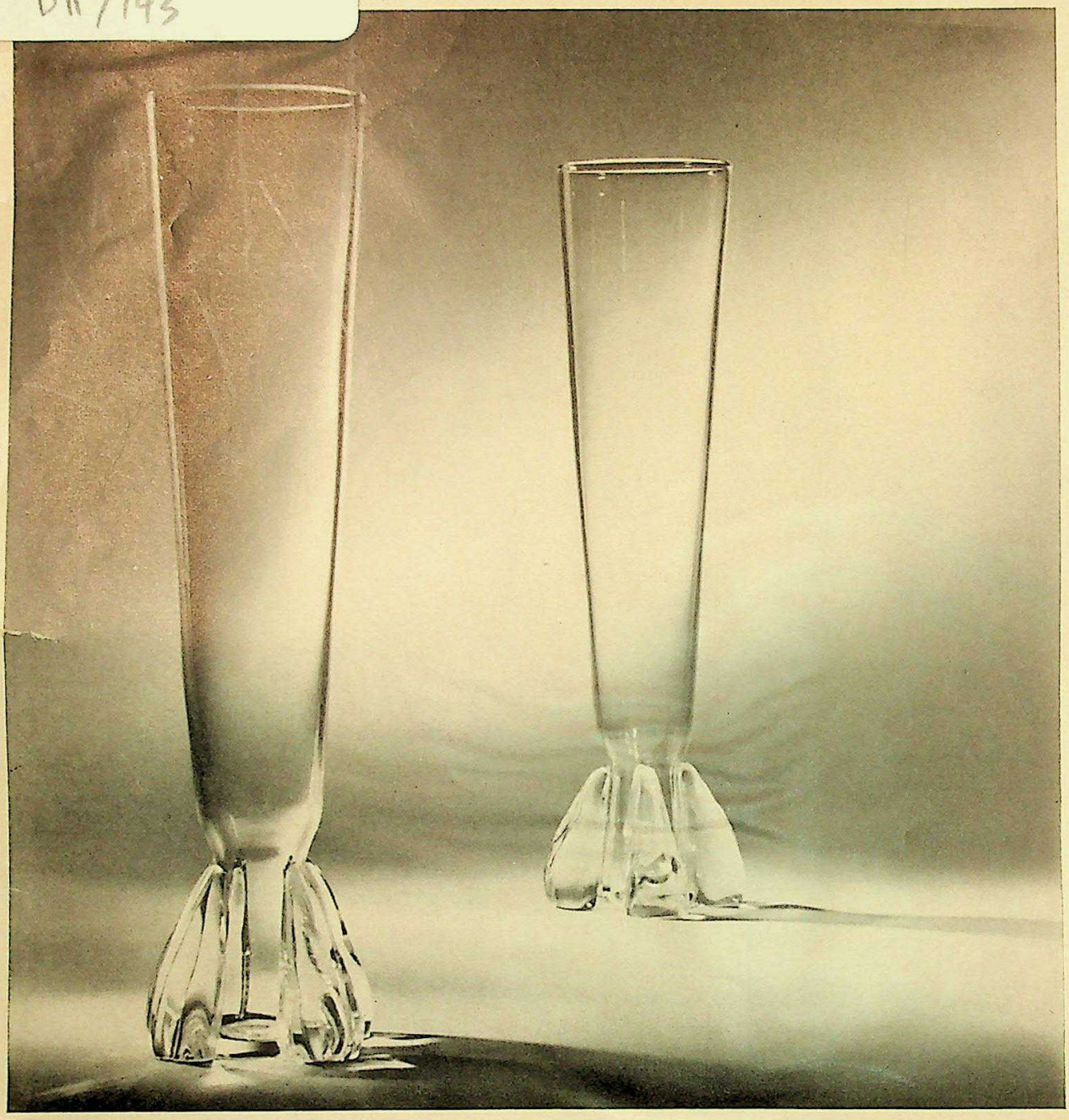
D36-2.H 92
D11/143



TALL CRYSTAL VASE WITH DECORATIVE BASE • MADE AT THE CORNING GLASS CENTER

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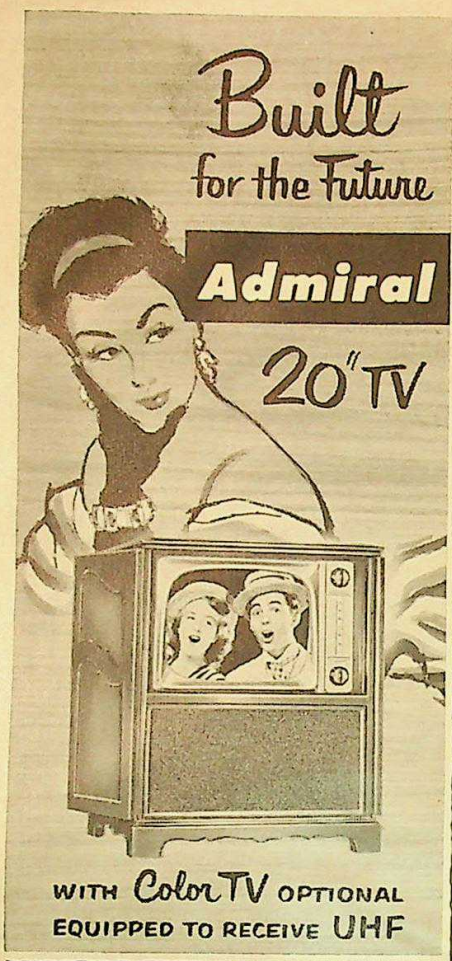
718 FIFTH AVENUE • NEW YORK 19, N. Y.

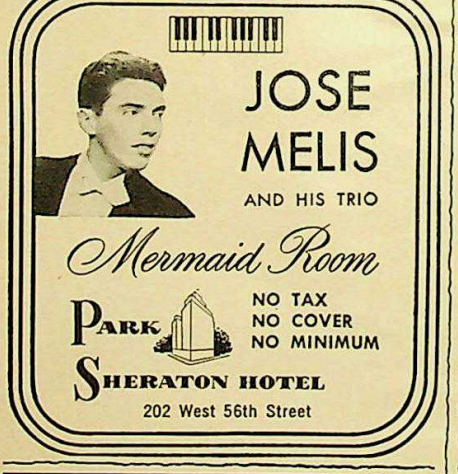
NEW YORKER
9/29/51 p. 97

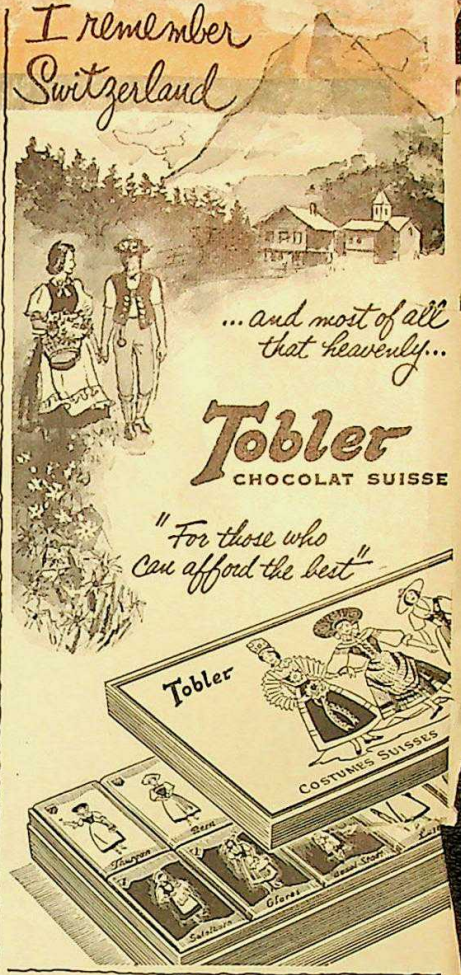
NEW YORKER
9/29/51 p. 97

ing held here now, the Musée Galliera has put on an almost unbearably unusual art show, "La Chirurgie dans l'Art." It is difficult for anyone who feels well to enjoy it much. For many French, the most familiar canvas is Vuillard's "Le Professeur Gosset Opérant," Dr. Gosset having been the Dr. Erdmann of prewar Paris and probably more intimate with the insides of ailing Parisians than any other man of his time. "L'Autopsie," by Cézanne, and the famous operation scenes of Dr. Péan by Toulouse-Lautrec are lacking, but there is a sufficiency in Delacroix's "Etude de Cuisse Coupée" and a Géricault horror, "Les Suppliciés." At least, nothing is shown from the sadist Surrealist school, doubtless considered light-minded by professional surgeons. The most pleasing items, if one can call them that, are Michelangelo's superb anatomical studies, Dürer's great "Livre des Proportions," and the celebrated Bibliothèque Nationale diurnal "Les Heures d'Anne de Bretagne," which is opened to the page showing those early sainted doctors, Cosmas and Damien, being martyred.

From the Musée Galliera, the surgical tieup goes on to the Columbia Broadcasting System in New York, the surgeons' congress having invited it to send over a TV color outfit to make color broadcasts of some very special operations the surgeons were to perform. This C.B.S. outfit was also invited by the French government to give a public demonstration of color TV at the Théâtre des Ambassadeurs. The show in itself was nearly nothing—an Opéra ballerina, a Fratellini clown, and so on. The point of it was that this was the first official public demonstration of color TV in France. (The first color television seen anywhere in Europe was displayed in Berlin last month, as part of a Marshall Plan show to impress West Berliners.) The event also offered the first demonstration of a new French black-and-white set equipped with a simple, cheap converter for receiving color as well. This French machine is put out by Radio-Industrie, which has specialized in high-definition television and has been working since the war years on an eight-hundred-and-nineteen-line screen. (American screens have five hundred and twenty-five lines.) All this, of course, is merely intended to encourage French television fans, at present as rare as hens' teeth, to realize that if and when color TV comes here, there need not be any scrapping of sets, or even any of the plain scrapping that marked the recent adoption of a color system in







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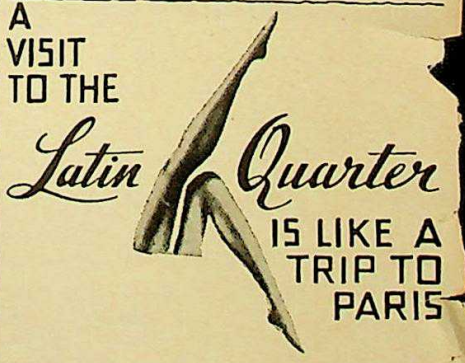

36/2
NEW YORKER 12-1-51

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D-36 NEW YORKER 8-27-49 P. 5

D36-2.H 92

D11/150

ARIEL VASE

Designed by Don Wier • Height 10"

Engraved on purest crystal, Ariel, magic sprite of "The Tempest," by Shakespeare, expresses the artist's vision of a poet's enchanted world.

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D 36/6 "THE NEW YORKER" AUG. 27-1949
D11/150

ARIEL VASE

Designed by Don Wier • Height 10"

Engraved on purest crystal, Ariel, magic sprite of "The Tempest," by Shakespeare, expresses the artist's vision of a poet's enchanted world.

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36 6 NEW YORKER 3-31-51

ROSALIND VASE

Designed by Don Wier · Height 10"

Vase of clear crystal engraved by delicate copper wheel with a scene from Shakespeare's "As You Like It."

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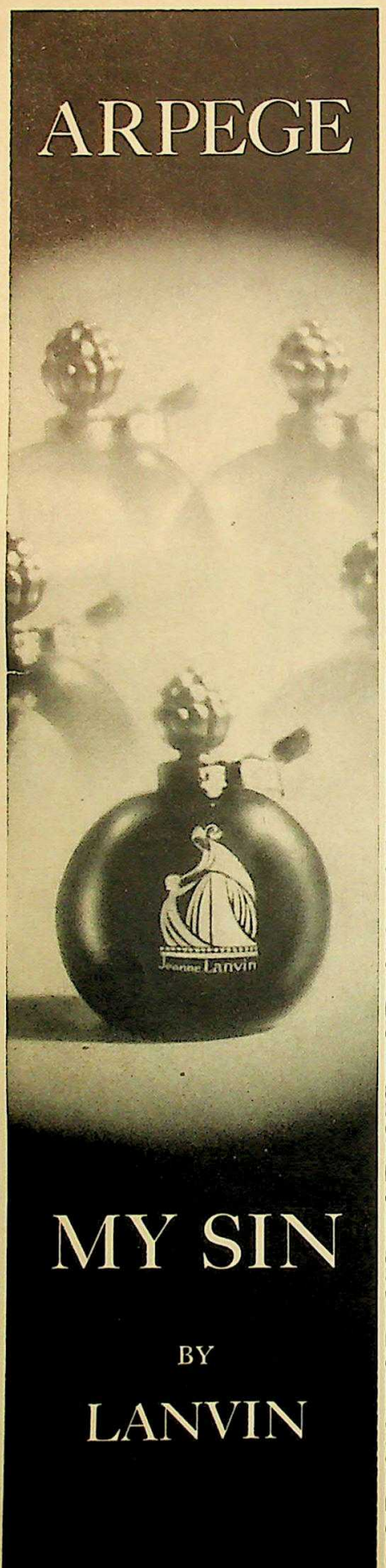


GOINGS ON ABOUT TOWN

and a throat of iron, explains her rather basic outlook on life. The Mad Moiselles romp perilously, and Portia Nelson and Martha Davis sing to the upbeat music of the inspired Page Cavanaugh Trio. Stuart Ross plays solo piano. On Thursday, April 5, the matchless Alice Pearce returns to night life here. Hugh Wakefield, an English wit, and Les Crosley (in charge of a trio) will also arrive, and Miss Greener and the Mad Moiselles will move on. . . . ¶ Except Saturdays, Eadie and Rack do their four-hand piano in the lounge after the theatre. Earlier in the evening, except Mondays, John Kelley, Jr., operates singlehanded. . . . LE RUBAN BLEU, 4 E. 56th St. (PL 3-6426): Michael Brown, that macabre minnesinger, is making a brief return to Julius Monk's playroom. Kirkwood and Goodman read their celebrated riot act, the Three Riffs pop their amusing offhand gags, and Pat Carroll, a girl on whose bright face the hallmark of the born humorist is already visible, looks fresh out of Vassar. Norman Paris, the boy genius, and his trio, a whole school of modern music in themselves, are the backdrop. Closed Sundays. . . . VILLAGE VANGUARD, 178 Seventh Ave. S., at 11th St. (CH 2-9355): Charlotte Rae, a clever enough mockingbird, is back at her original stand. Royce Wallace, a fetching example of the dollmaker's art, sings the way she looks, and (through Sunday, April 1) Hillel and Aviva do Israeli ballads. Clarence Williams' trio, which has Karl Lynch on guitar, plays real gone dance music. Closed Mondays. . . . ONE FIFTH AVENUE, Fifth Ave. at 8th St. (SP 7-7000): Herb Corey's breezy parodies, and Lois Livingston's songs. Double piano by Bob Downey and Harold Fonville, solo piano by Hazel Webster. Ancient movies Sunday nights; Mondays are amateur nights. . . . BYLINE ROOM, 137 E. 52nd St. (PL 3-4750): Mabel Mercer, foremost interpreter of the songs of Alec Wilder and other modernist composers, is in her parlor upstairs over the convulsive Show Spot bar Mondays through Saturdays. Sam Hamilton, a good man in his own right, is her pianist. . . . BON SOIR, 40 W. 8th St. (OR 4-0531): Mildred Bailey going ding-dong-ding-dong-ding to the pretty music of Luther Henderson, Gene Fields, and Beverly Reel. Jimmie Daniels sings his bilingual bevy of love songs, and Jimmy Komack and Martin Burns contribute some very funny noises. Closed Mondays. . . . CHEZ VITO, Hotel Meurice, 145 W. 58th St. (PL 7-0083): Except Mondays, Pat Rainey, a barely domesticated lady panther, whispers some lush-life lyrics to Ellis Larkin's minor-key piano. . . . SPIVY'S ROOF, 139 E. 57th St. (PL 3-9322): A very casual bar, where Spivy, when she's in the mood, stirs up a batch of her single-entendre ditties. Closed Sundays.

MOSTLY FOR MUSIC

(No dancing, unless noted.)

EDDIE CONDON'S, 47 W. 3rd St. (GR 5-8639): Wild Bill Davison's to-the-life impersonation of the Angel Gabriel. He is urged on by Cutty Cutshall, Buzzy Drootin, Edmond Hall, Bob Casey, Gene Schroeder, and Mr. Condon. Ralph Sutton does the interlude solo work, a fine demonstration of fifty-finger piano exercises. Tuesday nights, when other sharpshooters drop in for target practice, are often sheer bedlam. Closed Sundays. . . . THE EMBERS, 161 E. 54th St. (PL 9-3228): The newest and most opulent temple of the fine arts, in which (after nine-thirty) Joe Bushkin's piano leads Buck Clayton and his other aides a merry chase. The venerable and venerated Art Tatum is the piano soloist. . . . NICK'S, Seventh Ave. S. at 10th St. (CH 2-6683): Pee Wee Erwin's Dixieland band is sounding off here. Sunday afternoon is jam-session time. Closed Mondays. . . . JIMMY RYAN'S, 53 W. 52nd St. (EL 5-9600): Conrad Janis's band, with Elmer Schoebel on piano and Fred Moore on drums. Don Frye is at the piano between sets. Jam sessions Monday nights. Dancing. . . . BIRDLAND, 1678 Broadway, at 52nd St. (JU 6-1368): It's hard to be sure who's here at a given moment, but the spirit is always one of fractured melody blown forth with a great [illegible] STUYVESANT CASINO, 140 Second

land, Ray McKinley, and Red Allen. TRAL PLAZA, 111 Second Ave., at 6th S 9800): Another Friday-night barbec ing up (on March 30) Willie the Lic Joe Thomas, and Big Chief Russel Dancing.

ART

(Unless otherwise noted, galleries a weekdays from around 10 to between

GALLERIES

HERBERT BARNETT—Oils and drawings, i figure paintings and a variety o scenes. (Levitt, 559 Madison Ave., St.; through April 14.)

BEN-ZION—Recent oils, demonstrating h to invest even the simplest subjects tensity and charm. (Bertha Schaefe 57th St.; through April 7.)

KENNETH EVETT—Landscapes and other pleasantly combining the represe with a touch of the abstract. (Kraus E. 57th St.; through March 31.)

EXPRESSIONISTS—Paintings by such Euro ponents of this style as Munch, N Nolde, and Soutine. (Feigl, 601 Ave., at 57th St.; through April 21.)

HENRI FANTIN-LATOUR—Still-lifes, portr figure studies, in the first exhibit since 1932, of work by the nineteenth French artist. (Scott & Fowles, 7 Ave., at 57th St.; through April 14.)

ANTONIO FRASCONI—Woodcuts, handso ecuted, by a rising young practitione ancient art. (Weyhe, 794 Lexington 61st St.; through April 11.)

WILLIAM GROPPER—Paintings of Euro France and Italy to Poland and Bul this artist's first showing in six years ciated American Artists, 711 Fifth 55th St.; through April 7.)

GROUP SHOWS—At the GRAND CENTRAL 130 E. 56th St.: Landscapes and figu ings by gallery members, among the Browne, Xavier González, and I Betsberg; through April 7. . . . ROSE E. 57th St.: New oils by Milton Aver den Hartley, Karl Knaths, Abraham and Max Weber; through March 31 ANO, 42 E. 57th St.: Paintings, sc and drawings by American and Italia under forty, including Emilio Vedo lyle Brown, Mirko, and Emmanuel through March 31.

HENRY KOERNER—A fresh set of paint drawings (the former, unfortunate monotonous in texture) by one of t American "super-realists." (Midto Madison Ave., at 58th St.; throug 31.)

FERNAND LÉGER—A well-chosen collecti early (1911-25) paintings, centerin Dynamist, or mechanistic, phase. (E. 57th St.; through April 7.)

JEAN LURÇAT—Recent gouaches, adro ploiting the possibilities of such su grasshoppers, turtles, and butterflies doit, 121 E. 57th St.; through Ma

RENÉ MAGRITTE—New paintings by the Surrealist, with some delightfully ventures both in color and in ideas 26 E. 55th St.; through April 10.)

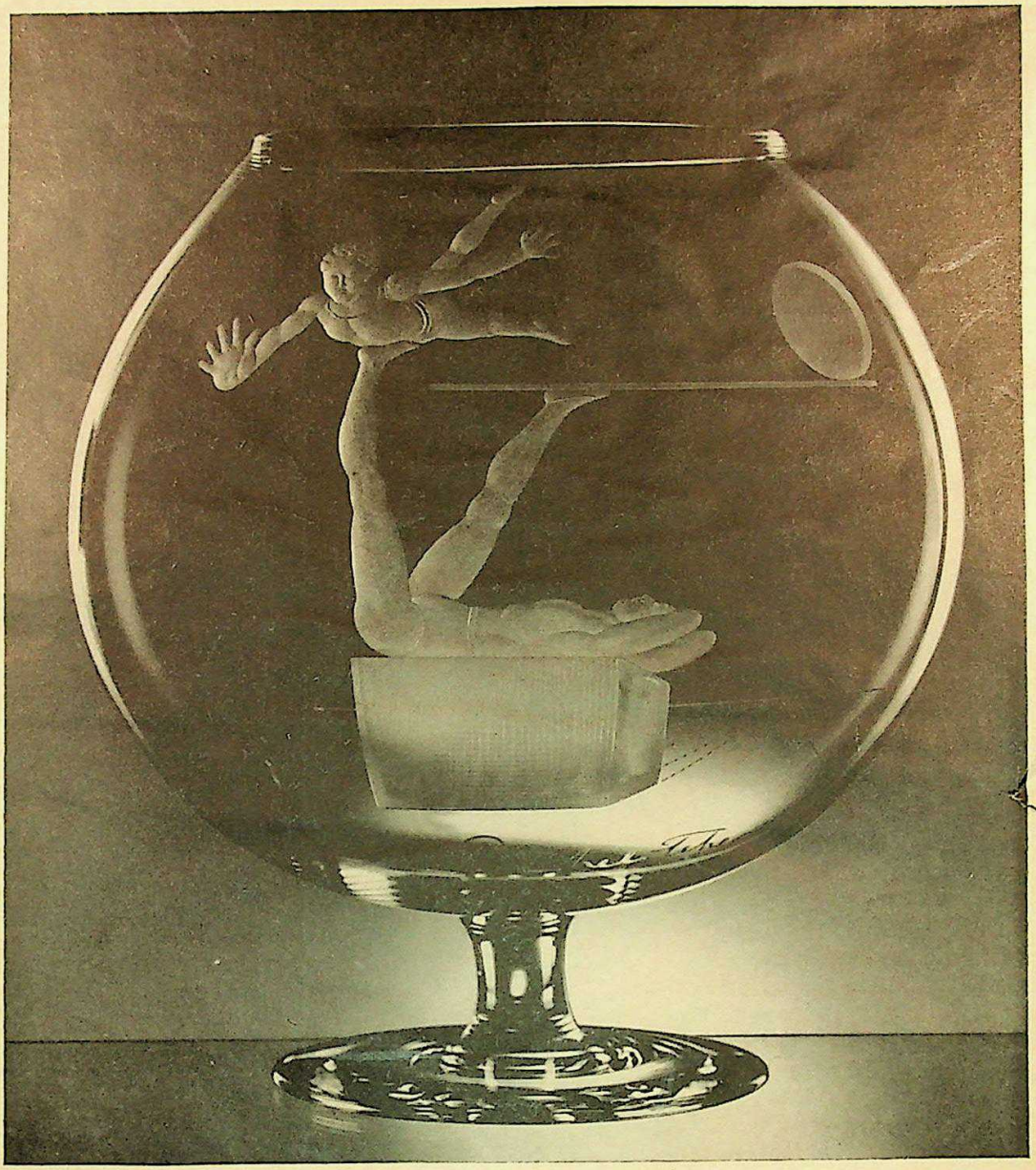
JOAN MIRÓ—A small retrospective, 19 present, showing this Spanish mod his gayest and most fanciful. (Pierre 41 E. 57th St.; through March 31.)

MODERN FRENCH—At the NIVEAU, 63 E. Paintings by Rouault, Modigliani, and others; through March 31. . . . PE 58th St.: The second part of this yearly modern French show offers t paintings by Vlaminck, Friesz, Bra casso, and others; through April 21.

HENRY MOORE—A fine, varied array tures, with some drawings, by the British abstractionist. (Buchholz, 3 St.; through March 31.)

GRANDMA MOSES—A retrospective sel twenty-five canvases by the ninety primitive. (St. Etienne, 46 W.

XD 36/6 D11/150
NEW YORKER 5-19-51



ACROBATS

Designed by Pavel Tchelitchew • Height 13½″

On display in the new Steuben Room at the recently opened
Corning Glass Center, Corning, New York

STEUBEN GLASS

Young-Timers make a stop-the-show entrance at summer dances in organdy spattered with red, royal blue or green velva-ray dots. Bare-top bodice splashed with a bow, slender waist crisply girdled . . . both in taffeta to match bright dots. "Premiums:" a stole and rayon taffeta slip . . . sizes 10 to 16.

$29.95

Young-Timers
Fourth Floor
Henri Bendel

GOINGS ON ABOUT TOWN

rently active branches of the United tions (among them the Security Co the Commission on Conventional ments, the Atomic Energy Commi and the Interim Committee of the Ge Assembly) have moved to Flushing Mea where they hold occasional open mee Mondays through Fridays, in rooms th commodate a limited number of visitors information about tickets and transport call FLushing 8-2000, Ext. 92, the day h you want to go. Incidentally, questions the United Nations can be answered b Information Center for the United Na 220 W. 45th St., JU 2-0233.

ARMED FORCES DAY PARADE—Three hours' of uniforms, ranging from those of the Navy, Air Force, and Marine Corps to of mounted policemen, Scouts, and high-s bands. The parade will take place on S day, May 19; the line of march will be 95th Street down Fifth Avenue to Street, and the first unit will step out at

FLOWER MART—The annual flower display sored by the Outdoor Cleanliness As tion, on the steps of St. Patrick's Cath (Tuesday, May 22, from 10 to 6.)

FRENCH EXHIBITION—Illuminated manuscrip cluding a fifteenth-century one of Frois "Chronicles;" drawings by Poussin, Wa Boucher, and others; autograph manus by such writers as Hugo, Voltaire, and and first editions and letters. (Morga brary, 29 E. 36th St. Weekdays, 9:30 through Oct. 13.)

AUCTIONS—At the Parke-Bernet Galleries Madison Ave., at 76th St.: Eighteent tury French furniture; paintings by I Delacroix, and other French artists; ar jects of art, owned by Comte Philippe Rochefoucauld. (Exhibition Thursday Friday, May 17-18, from 10 to 5. A Saturday, May 19, at 1:45.) . . . ¶ Pain drawings, and prints by modern Frenc American artists, including Rouault, louse-Lautrec, Utrillo, and Benton, fro collections of the late Richard M. C. Livi and others. (Exhibition Saturday, May 1 Monday through Wednesday, May 21-23 10 to 5. Auction Wednesday, May 23, . . . ¶ English and French furniture; pain Portuguese, Georgian, and other silve decorations, belonging to the estate late Maria Pia de Bragança, Princ Oporto, and to Mrs. Ogden Reid and (Exhibition Saturday, May 19, and M and Tuesday, May 21-22, from 10 Auction Wednesday through Friday, 23-25, at 1:45, and Thursday, May 10:15.)

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NOTE—Volunteers are still sorely needed i of the city's ten civil-defense depart among which are Transportation, M Emergency, Public Health, Public W and the Fire and Police Auxiliaries. phone operators, messengers, air wa hospital aids, clerical workers, and su being sought to fill jobs in nearly a hu and fifty different categories. Some of posts involve technical or professional but for most of them the qualificatio merely time, heart, and, possibly, musc hospitals, precinct police stations, and f firehouses are now equipped to take a tions, and recruiting centers are also opened in motion-picture theatres, libraries, and other public buildings ther information can be had fro five borough recruiting offices: 500 Ave., at 59th St. (MU 8-6940), in hattan; 2 Court St. (MAin 4-768 Brooklyn; Borough Hall, 120-55 Blvd. (BOulevard 3-2324), in Q Bronx County Court House, 161st S Grand Concourse (LUdlow 8-9634), Bronx; and Borough Hall, St. Georg (GIbraltar 7-1000, Ext. 32), in Ric . . . ¶ Blood donations for the armed

D-36 NEW YORKER 6-16-51 P1
D36-2.H 92
D11/150

ENGRAVED VASE

Designed by Marie Laurencin Height 11"

On display in the Steuben Glass Section of the International Exhibition of Glass at the Musée des Arts Décoratifs, Palais du Louvre, Paris.

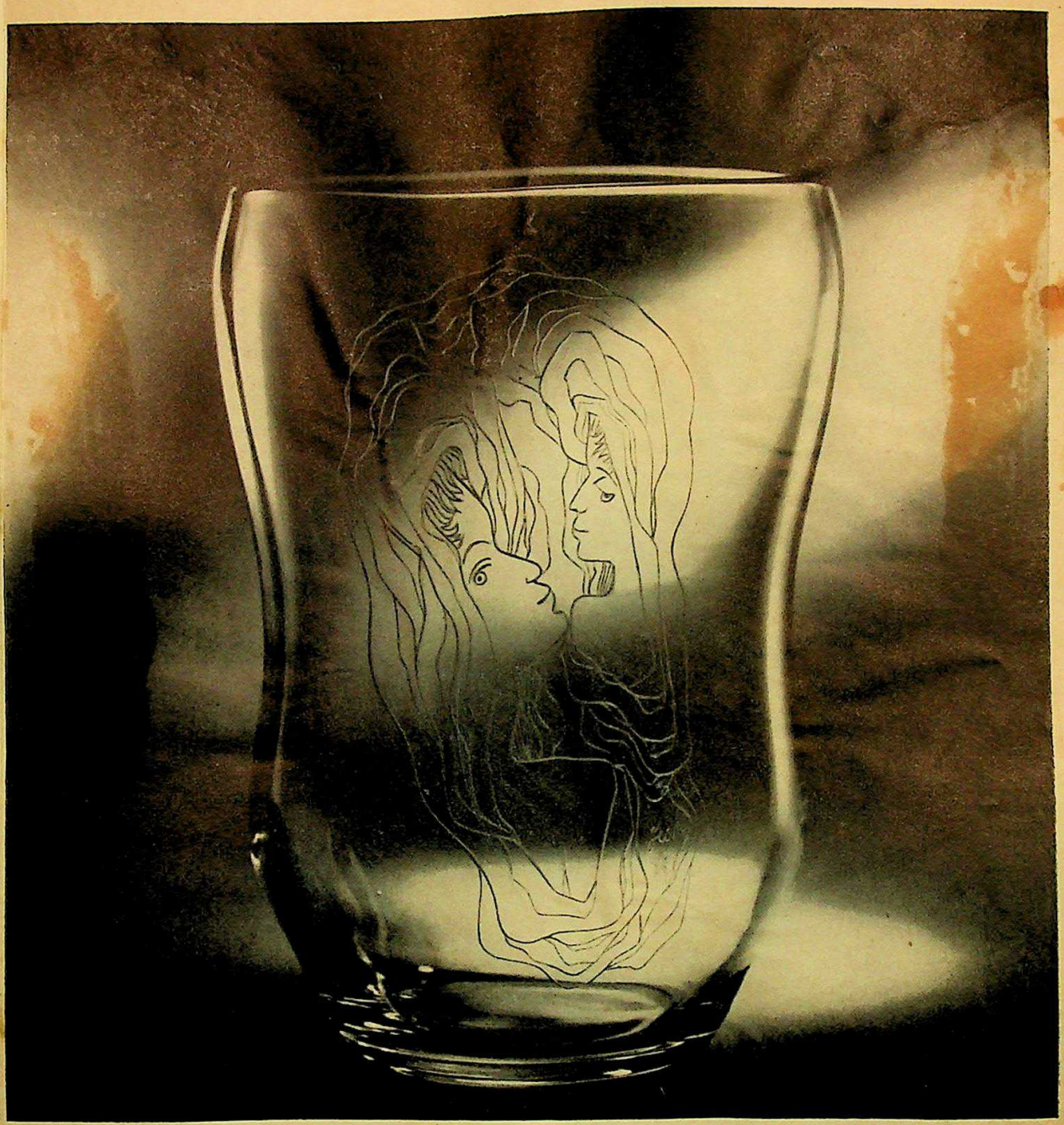
June 1 — August 31

STEUBEN GLASS

D-36 NEW YORKER 10-6-51 P.23

D36-2.H 92

D11/150



ENGRAVED VASE DESIGNED BY JEAN COCTEAU • MADE AT THE CORNING GLASS CENTER

STEUBEN GLASS

D-36 HARPERS BAZAAR 11-1951 P. 53

D36-2.H 92

D11/150

D-36 NEW YORKER 2-9-52 P. 7

D36-2.H 92

D11/150

VALENTINE • AN ENGRAVED VASE DESIGNED BY HENRI MATISSE
MUSEE DES ARTS DECORATIFS • PALAIS DU LOUVRE • PARIS

MADE AT THE CORNING GLASS CENTER

STEUBEN GLASS